Dancing Star

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ept.-Oct., 1951 "15c"

DO YOU NEED INSPIRATION? see page 4

Editorial . . .

A STATEMENT OF POLICY

Our trip east this summer afforded us a welcomed opportunity to meet and talk with a large number of dance teachers throughout the country. Many of them substantiated what the letters in our files have told us for the past ten months. Namely: that there is a definite place in the dance world for an 'informal publication' such as the DANCING STAR.

There are, however, several things we would like to make clear. First: The editors of the DANCING STAR have never attempted, nor even harbored a desire to copy, or compete with any other dance periodical. The two national publications, both of which have been published for many years, are doing an excellent job in serving the dance profession.

Second: The DANCING STAR does not serve exclusively, any one group, or association. On the contrary, its editorial policy is strictly an impartial one. Its columns are open to all writers, dance teachers, students, professionals and dance associations whose purpose it is to serve the dance profession honorably and sincerely. In short, its editorial scope is as vast as the dance world it hopes to serve.

And finally: The DANCING STAR is in no sense of the word a 'localized magazine,' either in content or subscribers. It has at this writing, paid subscribers in (48) states as well as in Canada and England.

That the magazine has its shortcomings is as natural as its growing pains. On occasion there have been those who have given of their time to write us asking why we haven't run arti-

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Dancing Star

SEPT.-OCT. 1951

Volume 1 Number 10

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ON THE COVER

Vera Ellen and David Lober in a romantic dance sequence from the jazz ballet featured in RKO's lavish new musical, 'HAPPY GO LOVELY.'

★ DANCING STAR ★

EDITOR Gordon Keith
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FEATURE EDITOR David Storm
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-ADVERTISING RATES ON REQUEST-

Dance Lines

by Gordon Keith

Perhaps you've already noticed that we've added four more pages to the DANCING STAR, and perhaps you noticed too, that this issue is dated Sept.-Oct. This was done to make the Volume Number come out even. Inasmuch as the magazine's birthday is in December, it would have meant that there would have been (13) Numbers or issues instead of the customary (12). By combining two months we will be able to date the January 1952 issue, Volume 2, Number 1, as it should be. All subscriptions will be extended one month.

If you've read this month's editorial--and we hope you will--you already know about our trip East (Washington, D.C., New York and Chicago) this summer. We certainly had an enjoyable time and we did meet a lot of fine people. In the course of the trip we made arrangements to have a number of competent dancers and teachers write articles on various types of dancing, so watch for them in forthcoming issues of the DANCING STAR.

Another thing we did was to contact a few national advertisers in regards to their advertising in the DANCING STAR. With this issue we want to welcome to our pages, Mr. James Selva, of Selva & Sons, who became our very first national advertiser. And next, we want to bid welcome to the Supersheen

(concluded on page 13)

This Issue of

Dancing Star

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Have You Heard "The Call?"

by Louis Newberry

The editor of this publication requested that we send along some information about the model who sat for this "Style of the Month," and about the artist who created the design. Well, here it is! And in addition to these facts, we are going to tell you about "The Call."

I am the stylist who prepared the Style of the Month, and the model is Miss Barbara Clark, a student of Hairdressing and Cosmetology in our school. Miss Clark is typical of the students enrolled in our school in that she is refined, intelligent, courteous, and conscientious. All of our girl students are pretty, but in addition, Miss Clark has hair easy to manage

Before entering this profession Miss Clark was selling dresses in a department store. She earned fairly good wages but she was unhappy. She harbored a feeling that her life was being wasted. Why? It was because she is an artist, and an artist must create. An artist must make new things and improve on the things he sees about him. He abhors monotony as Nature abhors a vacuum. We think Miss Clark is happy here in the school, and we are sure that she will be a great success in this field, for we believe that she has heard "The Call."

I am Louis Newberry, the owner and hairstyling instructor of the Newberry School of Beauty, 6356 Hollywood Boulevard, Hollywood, California. Lest you think we spoke in the Unknown Tongue when we mentioned "The Call" I want to establish myself here and now as a sober and prudent person. I work hard to enjoy a good reputation in my profession. I know the value of a dollar —mine or the other fellow's. And I respect the aims and ambitions of both our students and their prospective employers, the salon owners.

I know how to impart my knowledge to others. Am I being immodest? No! My book Hairstyle Design has been acclaimed internationally, and I can point to hundreds of graduates who are enjoying great success in hairdressing due in part to my efforts. For three years during WW II

(Continued on page)

So impressed were the editors of the DANCING STAR after having read Louis Newberry's 'Have You Heard The Call?' that they immediately contacted the editor of PROFESSIONAL BEAUTIHINTS for permission to reprint the article.

Although written specifically for members of the beauty profession, this inspiring article might well apply to the dance profession.

Mr. Newberry writes about hairstyling with a warmth and sincerity. The advice he offers is applicable not only to students of beauty schools, but to those of the dance schools as well.

Undoubtedly there will be some who feel that an article such as 'The Call' has no place in a dance magazine. What is YOUR viewpoint on the matter? Wont you drop us a note and let us know?

Reprinted from PROFESSIONAL BEAUTIHINTS by permission

Snake Dances Bring Rains

One of the world's most spectacular religious rites are the dances on the mesas of the Hopi Indian Reservation in northern Arizona, where a primitive supplication for rain is made. And rain, it usually does after these strange rites. White men, quite naturally are in a quandry as to why rains follow dances in which Indians take live, deadly rattlesnakes in their mouths.

The snake priests maintain it is because the ceremony has been performed in a manner pleasing to the gods.

In 1947 the snake dances brought immediate results, for no sooner had the spectators started back over the reservation's 60 miles of dusty roads than a cloudburst broke loose.

In 1949 a storm deluged northeast Arizona 36 hours after the ceremonial dances. And last year it also rained, although not in such great quantity.

However, the results aren't always so good. Take for example, 1948, the generations-old ceremonials back-fired.

There had been some rain on the reservation on each of the 30 days preceding the dances but when the dances began the rains ceased.

(CURTAIN)

"SHE'S A GREAT BELIEVER IN "THE SHOW-MUST-GO-ON" STUFF."

TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

DANCERS NEEDED

By the end of this year major motion picture studios will have produced 39 musicals (16 more than last year) and a dozen or more pictures containing singing and dancing. Because of the public's sudden demand for musicals, Hollywood is running short of qualified dancers, so much so, that the Central Casting Agency is contacting local dance schools for promising dance students between the ages of 18 and 28.

PEARL PRIMUS: DANCER, TEACHER, WRITER

'I have always tried to express the culture of the Negro people,' stated Pearl Primus, vibrant contemporary American dancer.

Two years ago she went to Africa to study Negro dancing at its source. 'Until that time I always felt as though I was experimenting,' she said. 'Now when I put my feet down, I am putting my feet down, and the audiences know it.'

In a recent engagement at Greenwich Village's Cafe Society she performed a 'prayer dance' first. Said she: 'That makes the audience think 'Here is a person who is serious.' Once I show them my dignified side, I can be as wild as I feel.'

Miss Primus' 'fertility' and 'strength' dances accompanied to the primitive rhythms of a hand-played African drum are wild enough to send chills along the spine of even the most blase nite club patron.

Pearl Primus emphasized: 'Everything I do is consistent with what I saw in Africa--except for wearing a bra. I have to make that concession to our modern standards.'

Miss Primus spent over a year visiting 30 tribes in the Gold Coast, the Belgian Congo, French Equatorial Africa and Nigeria. In western Nigeria the Yoruba tribe named her 'Omowale' or 'child has returned home.' She took part in stately court dances and was taught the ceremonials of puberty and hunting.

'To them the earth is the source of life. The ground is like the dynamo of life; once you make contact with it your torso becomes an electric conductor. The role of the dancer, Miss Primus said, is to: 'take the solidness of the earth and transform it into the spirit of the sky.'

Pearl, who is now 31, is at present working on her Ph.D. thesis in anthropology at Columbia University. She doubles between teaching and performing in nite clubs. Her book on anthropology is to be published by Macmillan. She hopes to do a 'dance-play' and get it produced on Broadway next year.

DANCER TAKES OVERDOSE OF SLEEPING PILLS

Rita Lupino's 24 year old Chilean dance partner, Pedro Luis Urbina, was treated for an overdose of sleeping tablets which he took in his partner's home.

'He took the pills only be-

(continued on page 12)

Dancingly Yours,

Beatrice de Baltazar

(EDITOR'S NOTE: Miss de Baltazar has been busy preparing a series of articles for the DANCING STAR on Television and its present and future potentialities for the dancer. However, the recent Hollywood Bowl crisis has weighed heavily on her mind, for this reason she has taken time out to write a few words about a subject that has always been close to her heart.)

Instead of celebrating its 30th year Anniversary of SYMPHONIES UNDER THE STARS, the Hollywood Bowl was actually closed for lack of funds but a few weeks past. The largest natural amphitheatre, seating 20,000, attracted its good neighbors in this time of need. Organized under the expert direction of an emergency committee, famed artists are donating their talents, the musicians' union is also helping out, and now, on the scene and the center of current attraction is the fabulous M. Sergei Denham, Director of the BALLET RUSSE DE MONTE CARLO.

M. Denham came with his troup directly from New York City to practically fill the Bowl with each performance. I believe Sergie Denham's contribution is the most effective of all magnanimous gestures so far in this crisis. Firstly, I am informed that it pours the greatest amount of cash into the coffers of the Bowl's treasury, then too, being practically a sell-out at each performance, the public interest is stepped-up with a healthy flow of potent enthusiasm so necessary in this present situation.

The fabulous M. Denham has lead his company with unmatched wisdom and fortitude throughout his career as Director. Some years back, the whole company had gathered at the Grand Central Station in New York City one bleak day, ready to board the train for Chicago, except that one of the company's financial backers forgot to deliver the goods, and the funds for travel were not there. M. Denham appeared on the scene, faced his eager dancers and announced tersely that he would make one more try at raising the needed cash.

(concluded on page 15)

Nina Novak and Sergei Denham answering questions pertaining to ballet on one of their Southern California broadcasts. -Photo by KARLETTA, posed exclusively for the DANCING STAR-

Dancers,Critics Acclaim Galina Ulanova

The dancing of Moscow's 41 year old Galina Ulanova, who, until June of this year, had performed only behind the 'iron curtain,' was mainly legendary.

For the first time a western European audience had the opportunity to observe this great artist in a concert performance held at Florence, Italy. For the most part, critics and dancers alike have acclaimed her the world's best.

Ulanova's ballet background stems from early childhood. Her parents, members of the ballet at St. Petersburg's famed Mariinsky Theater, saw to it that she was properly trained throughout her formative years. At the age of 8 she made her first public appearance. Having completed her formal training at 18, she began as a soloist. It was only a few years until she danced her way to to stardom in Leningrad and at Moscow's Bolshoi Theater, where

(concluded on page 15)

BOOK NOTE....

Glenn Shipley, San Francisco dance teacher, has just had his book *"Modern Tap Techniques"* published. The book is illustrated and is bound in hard covers. There are six chapters dealing with the fundamental phases of modern tap techniques. Namely: *Musical Approach, Shading and Contrast, Staging the Routine, Stylization, Progressive Exercises and Tap Terminology.* The book may be purchased from Glenn Shipley, 2279-24th Ave., San Francisco 16, Calif

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UNDER THE DOUBLE EAGLE

new!

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ANCHORS AWEIGH

The photographer caught these members of the Board of Directors of the CHICAGO NATIONAL ASSOCIATION of DANCING MASTERS just before their annual convention banquet which was held at the Sherman Hotel in Chicago. From left to right: Pearl Allen, Marie Frank, Andy Quaid, President Edna Christensen, Leo Kehl, and Dorothy Donelson. -Photo by Adele Artinian-

This year saw a record attendance at both local and national dance teachers' conventions. Many associations reported a greater number of new members enrolled than ever before. This brings out the fact that more and more dance teachers are beginning to realize the advantages of belonging to at least one tried-and-true dance association. The day of isolation, even for the 'artiste' is fast becoming a thing of the past. Some teachers belong to several organizations and work in harmony with each one.

This same underlying spirit of harmony is prev- (p.13)

Banquet time at the 30th annual DANCE MASTERS of CALIFORNIA convention in San Francisco, California. From left to right: William De Albrew, Dorothy Lee Tifal, Vernon Russell, President, Olga Ziceva, Past President, Margaret Ketchum, and Carol Singer, Secretary-Treasurer.

Gertrude Edwards Jory (faculty) and Jean Phiffer oblige the photographer at the DMA convention, Washington D.C.

Secretary LeRoy Thaye president Phil Osterh Dean of Women Vida God witticisms at the Coc Selva in honor of the 67th Annual Convention

Eleanor Powell (Mrs. Glenn Ford) perennial favorite of dancers and teac ers alike, poses before one of the classes she instructed during the a nual convention of the ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNI -A Leon Izmirlian Phot

At the DANCE EDUCATORS of AMERICA'S annual convention in New York City. Betty Mae Harris (faculty), Ray Malone (faculty and star of Broadway Open House) and Iva Randall (teacher). -A Grace Guest Photo-

ee Selva, James Selva, Evelyn Osterhouse and ijoy one of Mr. Thayer's Party given by James MASTERS of AMERICA'S n Washington, D.C. -Chase News Photo-

During an interlude at the DANCE MASTERS of AMERICA convention, genial Tom Sheehy, (Hollywood, Calif.), aided and abetted by June Lasseigne (New Orleans, La.), Patricia Chadwick (Grand Rapids, Mich.) and Tonie Mauro (Pittsburg, Pa.), do a bit of posing for the press. -A Chase-Shoreham Photo-

TEACHERS & DANCERS in the NEWS

(continued from page 6)

cause of a migraine condition,' Rita Lupino told the police.

The two had been doing a Spanish dance act together for approximately eight months. They recently split up with Miss Lupino signing to appear in a Broadway show.

AN AMERICAN DANCE FESTIVAL

Connecticut College's 4th Annual American Dance Festival was held at New London, Connecticut, August 16th through the 19th. A number of new works were presented which included: the Dudley-Maslow-Bales Trio, Pauline Koner Company with Charles Weidman, Doris Humphrey, Choreographer-Rainier Quartet, danced by Jose Limon & Company. First United States performances included Dialogues-with music by Norman Lloyd and Tonanzintla-with score arrangement by R. Halftter La Malinche.

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Ballroom Patter

by David Storm

Although the exact origin of the Waltz is uncertain, it appears to have evolved from the 16th century Volte.

In its earlier stages partners held each other closely by their hands or waists and stomped and hopped about, sometimes the male even threw the female over his shoulder as in the ancient Volte.

It wasn't until the 20th century that the Waltz as we know it now became popular. Its slower rhythm with its added hesitation steps have made it a graceful, permanent part of our dance repertoire.

* * *

Many Ballroom teachers divide dance rhythms into combinations of Slow and Quick. Two Quick counts are equal to one Slow count.

* * *

In Ned Wayburn's book on stage dancing he says: 'Folk Dances and Old-Fashioned Dances no longer appeal to the interest.' That was back in 1925. Today, some twenty-five years later, Folk Dancing is literally sweeping the country in popularity.

* * *

And in 1916 they were trying out such new dances as the Turkey Trot, Tango, Hesitation Waltz and the Rumba. The last was described by some authorities as a dance 'not likely to win favor as a society pastime.'

* * *

BE SURE TO READ....

YOUR CHILD and BALLET
by Thalia Mara

IN THE NOVEMBER ISSUE OF THE DANCING STAR..

DANCE LINES

(continued from page 3)

bid welcome to the Supersheen Co., manufacturers of Dureen yarn, and to Senia Solomonoff, of the Ballerina Gift & Bookshop.

As our advertisers increase so will the pages and contents of the DANCING STAR. As most everyone knows, without advertisers, a magazine cannot exist. With this thought in mind we would like to ask a personal favor of each one of you. When you make a purchase because of an ad you read in this magazine, won't you please tell the advertiser that you read about his product in the DANCING STAR? And to each of you, a personal thanks from all of us on the staff of the D.S.

Phil Osterhouse, DMA president, presents his mother to guests at the Selva cocktail party in Wash. D.C.

BREEZING THROUGH NEW YORK....

Nora Kaye, Hugh Lang and **Diana Adams** recently returned from Europe where they visited Paris, Rome and London. Misfortune overtook them on their second day back in New York when burglars broke into their living quarters and stole a number of pieces of valuable jewlery--much of which held great sentimental value to the owners.

Gail Grant, author of 'Technical Manual and Dictionary of Classical Ballet' stepped in to bid us hello.

Lillifrances Viles of Hyde Park, Massachusetts, entertained the entire membership of the Dance Teachers of Boston as well as the faculty and numerous teachers from Connecticut, Maine and New Hampshire on September 5th.

Dorothy Hellenbeck of Albany, New York has had to move to larger quarters.

Boris Petroff, former dancer, now a Hollywood producer made a hurried trip to this city where he is negotiating with **Milton Berle** and **Dagmar** for a full length production which will include the services of a great many dancers.

City Center Ballet, starring **Nora Kaye, Talchief** and numerous other ballet luminaries opened most successfully to a packed house at the City Center on September 4th.

- S -

(Cont'd from page 9)

alent in the old-line dance teachers' associations. Although there may be a healthy, competitive feeling among them, their ultimate aims are the same. There is a common bond between them, for they are fully aware that, what helps one organization, helps another--and vice versa.

It's a Fact!

Walter Winchell began his career as a tap dancer in a Gus Edwards review. Later he teamed up with a partner and their act was billed as Winchell and Green. No Astaire on his feet, Winchell is the first to admit it. After World War One he wrote first for Billboard, show-businesses trade paper, for which he typed a column called 'Stage Whispers' and signed it 'By the Busy Body.'

In a letter to Billboard Winchell acknowledged that the paper gave him his first opportunity, and in reference to his dancing he wrote: 'Except newcomers, most of the gentlemen and gentlewomen of the show shops can remember away back when 'that Winchell person flopped in the deuce spot in any theater on the W.V.M.A. (Western Vaudeville Manager's Association), Gus, Sun, Sullivan, and Considine, Leow and Pantages chains.'

John Durang was the first native American to win widespread recognition as a dancer. He was born in New York on January 6, 1768.

Louis XVI of France founded the National Ballet Academy of Paris in 1661. He often played prominent parts himself.

The first collegiate accredited dance course was approved Nov. 11, 1926 by the Board of Regents, and offered in the department of physical Education of Women at the University of Wisconsin. The course was known as the dance major.

Editorial . . .

(continued from page 2)

cles on certain subjects. To them we can only reply: If you don't see it in the DANCING STAR it's not that the editors are unaware that it should be there, it's more than likely they have for the time being been unable to get coverage on that particular subject.

As for format, we chose the smaller size simply because we felt it would be handier for a lady to tuck into her handbag, and for a gentleman to slip into his pocket, thereby enabling our readers to peruse the magazine during their spare moments.

The early issues of the DANCING STAR contained only (8) pages. With the publication of this, the tenth issue, it has grown to (20) pages. As our advertising continues to mount, so will the pages and material; for it is the intention of the publishers to eventually make the DANCING STAR a minimum of (32) pages.

Those move easiest, who have learned to dance. -Pope-

DANCINGLY YOURS
(continued from page 7)

The breath-taking result was that five minutes before the train pulled out, tickets were secured by this director's last effort, and the company of one hundred hard working souls boarded the train to give performances, the like of which had never before been seen in the windy city.

During the past ten years, waiting for the BALLET RUSSE DE MONTE CARLO has been like waiting for the return of my own dear family. When during the war, travel was hazardous, lots of the companies refused to suffer, but BALLET RUSSE was always on the beam. The same stars comprise the company each year, with the high spots from the ensemble raised to new heights each year. I can safely tell you how the elevation, extension and general contour of Franklin's Danilova's and Daniel - tan's work compared each year for the last ten years.

BALLET RUSSE DE MONTE CARLO is an institution to which every citizen of the country should attach himself. Here is the solid rock of the arts in constant and consistent motion. Here the expert, the layman, the whole general public in fact, may safely compare from one season to another. Here, anyone interested may build a practical knowledge of the greatest of all the arts--ballet.

One word about the present season here at the Bowl. Firstly, the dancers are out in front of the orchestra, dancing without props or scenery, and from the dancer's viewpoint, without the coulisse from which most dancers spot turns and gage spacing. In spite of this their work is excellent; they carry their sensational work to the back row of about twenty thousand spell-bound onlookers.

Their season is half-way through at this writing. Mia Slavenska is in her inimitable top form, Franklin is strong, Tupine is better than ever, and advancing his way toward the greatest male dancer title; Novak is doing the same for top spot as premiere danseuse asolute, Danielian defies the law of gravity while economizing with more dance with less effort, not to forget the ever dependable Krassovska, Katcharoff, Lindgren, Chouteau and Tyven.

Let us remember that dance, under good guidance, is ever dependable, and more so in times of need.

GALINA ULANOVA
(continued from page 8)

she has been a top-flight ballerina for six years. Her roles in *Swan Lake, Sleeping Beauty, Romeo and Juliet, etc.*, have contributed greatly to her fame. Critics acclaim her poetic warmth and flawless technique with that of Pavlova.

Galina Ulanova's first public appearance outside the U.S.S.R. was at Florence's Teatro Comunale. Tickets for the occasion brought a top price of $8.00 for orchestra seats.

Her performances from Tchaikovsky's *Nutcracker Suite*, Schumann's *Carnival*, Chopin's *Waltz No. 7*, and a bit from Gliere's *Red Poppy, Death of the Swan* to music by Saint-Saens, and a finale to Rubinstein's *Waltz* drew loud, continuous ap-applause.

The following day both Italian and visiting critics agreed that Galina Ulanova is a 'very great ballerina.' James Monhan of the *Manchester Guardian* wrote: 'She has the rarest sense of musical timing...a grandeur of style and extraordinary fluency and expressiveness of arms and hands which no ballet dancer today can approach.'

-CURTAIN-

The COSTELLO TWINS are two talented American girls being featured in the all star revue 'TAKE IT FROM US' at the Adelphi Theatre, Strand London.
(Special to the DANCING STAR, from W.G.Raffe, London, England)

(THE CALL continued from page 4)

I taught Gunnery with equally successful results.

But here I must be even more careful and exact, because for the first time anywhere I must introduce "The Call." Perhaps the following conversation held between Barbara Clark and myself will start it off:

One day about two months ago Miss Clark asked me this question, "Mr. Newberry, do you think that I am getting "The Call?" Half joking, half serious.

My reply was, "When you hear The Call you will know it. You won't have to ask anyone."

She asked, "How can you tell when It *hits* you?"

I replied, "You don't hear The Call that way, all in one lump broadcast. Its sending is progressive and never ending, and you will never feel its full volume or impact. First you will hear a faint signal, a stirring, a purring, and a murmurring. It will likely occur during a period of self-congratulation over a job well done. This condition, while not so dramatic as a hole-in-one or a winning sweepstake ticket, is right along the beam of The Call.

"You must mark well the incidents and techniques surrounding these circumstances, and you must improve on these things in the next similar operation. Soon you will find that you can perform these particular operations with confidence and ease, and then you will hear The Call. And when you make contact with The Call, you won't have to ask what it

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Index Of Dance Schools

CALIFORNIA

DANCERS INTERNATIONAL
Charley Baker, President
5666 Sunset Blvd. (at Da Pron's)
Hollywood.

MARY MCKEE HEWITT
104 E. 25th Ave.
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LODENA EDGCUMBE STUDIO
1115 Amador Street
Vallejo.

VIRGINIA SAAR
RUTH St. DENIS STUDIO
3433 Cahuenga Blvd.
Hollywood.

ARKANSAS

ANN D. BIDCOMB SCHOOL of DANCE
1126 Central Avenue
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MILAN SCHOOL of MUSIC
232 W. 4th St.
Milan.

KENTUCKY

ART LANE
720 Barret Ave.
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1207 Main Street
Natchez.

MISSOURI

LES PIERRETTES STUDIO
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The SHURMAN SCHOOL
of the DANCE
Carnegie Hall, Studio 843
154 West 57th Street
New York 19.

CONWAY SISTERS DANCE STUDIO
36 Spring Avenue
Latham.

NORINE DONHAUSER
DANCE STUDIO
112 West Main St.
Springville.

OHIO

JEAN REISCH
SCHOOL of DANCE
815 West Vine St.
Alliance.

OKLAHOMA

ME-ME- SCHOOL OF DANCING
1634 Oak
Bartlesville.

PENNSYLVANIA

JEAN'S DANCE STUDIO
305 Allenby Street
Ellwood City.

RHODE ISLAND

ALICE LORD DANCE STUDIO
407-408 Jackson Building
511 Westminister St.
Providence 3.

'THE CALL' (continued from page 16)

is, you will KNOW it and will respond, and will say, 'I can hear you 5 by 5 . . . you are loud and clear.' "

Here at the school we joke about The Call, as if it didn't exist. Can you see it? No, but who has seen the wind or the path of an ether wave? Can you hear it? No, but who has heard a flower growing, or a moon beam falling? But it *is* real, and you can *feel* it.

You are hearing The Call when you can feel unruly hair respond magically to your touch like a handful of well trained little muscles, when you can create living, sweet, and singing lines in your haircuts, when you can visualize, lay out, and execute the final action of your dseigns, and when you *know* beyond doubt whether a given line in a design is right or wrong.

The Call is sent to Man in every field of creative effort, and to every corner of the Universe. But does every person hear it? No, I am sure that many persons never feel that driving urge to do each thing perfectly, or that feeling of compensation about a job well done. Nor do they make mistakes and bad techniques, and so become even less proficient. Nor does experience always b-r--in-g wisdom. Twenty years of experience to some persons is merely one year's experience twenty times. Nothing in life stands still. If an artist does not improve constantly he goes backward and becomes worse.

Now that you know about what we expect here at Newberry's, may we enter a little "commercial?" We would like to interview an intelligent and dependable young woman or man who would like to become a member of this profession. It is a profitable field and the rewards for competence and ambition are great. Financial consideration alone are nott sufficient reasons for entering a field. The only reasons for going into any profession should be that you like its aims and believe that you would enjoy the work.

May I tell you what I have found in Beauty Culture? I have found a pursuit that offers a pleasant outlet for creative effort. I can provide happiness for others, which always is a source of compensation to one's self. I am well paid for doing things that I would otherwise likely do just for fun. To me this is not work, or a profession. It is a Way of Life.

Can you say the same for your own pursuit? No? Then let me help you. First, quit whatever you are doing and start into something you would *like* to do. Yes, there will be an unprofitable time lag. But because you live only once it is extremely important to do the things you want to do, for you may never pass this way again.

How can you get The Call? By entering your chosen profession you have made a wonderful start, for an artist must love his work. To contact its frequency you need simply to perform every assigned task better and better; soon you will be on that beam which guides the hand and mind of every honest workman. Then you will say, as I am saying here, "I can hear The Call . . . now loud, now soft, but sending solid, and as clear as the light of Arcturus."

-CURTAIN-

The difference between
success and failure
is often indifference

laugh lines

CRITIC: 'By George, old chap, when I see you dance I just sit and wonder-'

DANCER: 'How I do it?'

CRITIC: 'No, why you do it.'

★★★★★

1st CHORUS GIRL: 'Pearl swears she's never been kissed by a man.'

2nd CHORUS GIRL: 'Well, that's enough to make any girl swear.'

★★★★★

1st BALLROOM TEACHER: 'Did you enjoy your date with Sam last night?'

2nd BALLROOM TEACHER: 'Why, I was never so embarrassed in my life. When he started to eat his soup, three couples got up to Rumba.'

★★★★★

BALLERINA TO ROOM MATE: 'I wonder what's happened to my tutu, I can't find it anywhere.'

ROOM MATE: (sullenly) 'I don't know, but I just saw a moth fly out of your closet.'

★★★★★

'What makes you think he's from the north?'

'Because he dances as if he had snow shoes on.'

★★★★★

'Shall we sit and talk?'
'No thanks, I'm tired. Let's dance instead.'

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